

WOMEN TO DRESS WELL

Exaggeration the Exception in the New Fashions.

NEUTRAL TINTS IN THE LEAD.

Draped Skirts and Long Shoulder Effects in the Latest Gowns.

Unique Combinations Used to Brighten Costumes of the Latest Design—Draped and Full Bodices Almost Universal—Much Hand Work Necessary to Carry Out the Various Modes of Trimming—The Guimpe Waist a Pretty Style Consistent Among the New This Season—The New Materials That Promise to Be Popular—Some Imported Models.

As the final days of the Lenten season come around the absorbing question in the fashionable world is the Easter gown with the many other necessities of dress for the coming season;



so that the serious semi-animal pursuit after something to wear is in full swing once more. It is evident, too, that by the time this ordeal is over the one thing essential to the success of the spring outfit will be an expression to harmonize with the gown, for the bicycle face is a mere trifle compared with the look of fixed determination which distinguishes the average shopper. The tariff question or the trouble in Crete has no weight beside the problem in dress, which is as eternal as the hills, and never fails to bob up with new force at this season.

Fashions multiply very rapidly now, and new and prettier things are constantly coming into view, but that fact only seems to complicate matters and postpone the all important decision. Women are more or less helpless in this search after clothes, for they must follow the general plan of modes or be quite out of the fashion. But they have everything in their power this year, for modified fashions are the rule and exaggerations the exception among well-dressed women. To be sure, there are

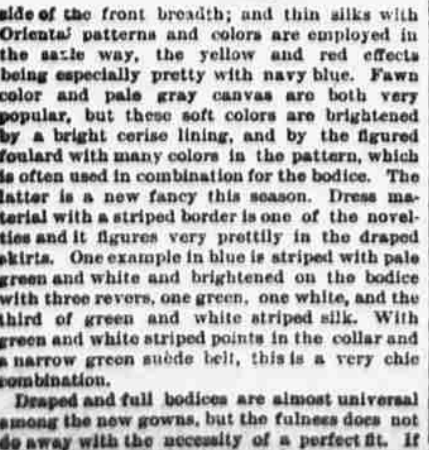


flounces in various widths and abundance, and all sorts and conditions of skirt trimmings; but all are modified in the interest of becoming effect, and no one style prevails. The newest designs are seen chiefly at the dressmakers' and the importers', but another week will bring them out in all the brilliant colors and varied conditions of newness in style and decoration.

Draped skirts and long shoulder effects are features of the very latest gowns, but as yet they are the grand exceptions, and it is to be hoped they may remain rare. With the exception of red, neutral tints are favored in the material for the new gowns, but they are relieved from any sombre effects by the unique combinations of lace, colored silk, velvet, chiffon, and black satin which are employed in their make-up. Checked silks are used with plain navy blue canvas for a portion of the bodice and accented panels set in the seams and



row edging gathered on crosswise. Chiffon matching some light color in the silk and trimmed across with rows of black lace insertion on the bodice and skirt, with black edging on the silk frills which finish either edge of the opening. Watered silks in tiny checks of two colors are popular for the fancy waist, and one model in violet and white has a white mousseline de sole vest over mauve silk, with a jabot of cream lace down either side. Violet velvet in a deeper shade laid in fine lines forms the belt and collar. Liberty silks and satins are in great demand for bodices as well as many other purposes of dress, and they are so soft and glossy and come in such beautiful colors and at such reasonable prices that there is nothing left to be desired. Liberty gauze in white and plain



side of the front breadth; and thin silks with Oriental patterns and colors are employed in the same way, the yellow and red effects being especially pretty with navy blue. Fawn color and pale gray canvas are both very popular, but these soft colors are brightened by a bright cerise lining, and by the figured fawn and white canvas in the pattern, which is often used in combination for the bodice. The latter is a new fancy this season. Dress material with a striped border is one of the novelties and it figures very prettily in the draped skirts. One example in blue is striped with pale green and white and brightened on the bodice with three revers, one green, one white, and the third green and white striped silk. With green and white striped points in the collar and a narrow green sash belt, this is a very chic combination.

Draped and full bodices are almost universal among the new gowns, but the fullest do not do away with the necessity of a perfect fit. If

you would have a success, the lining must be fitted quite as carefully as if the outside were to be perfectly plain. Dark blue canvas over shot blue and green taffeta forms one of the most serviceable colorings, and blue or black velvet is often used in the finish with some plain green silk for a part of the bodice. One very novel effect with navy blue canvas is a bodice and sleeves of green lace net, striped crosswise with half-inch black velvet ribbon set in with spaces fully its own width apart. This is shirred a little on the blue silk lining of the sleeves and pulled into the belt of the waist, and over this is a bolero and quite deep epau-



lette sleeves of the blue canvas edged around with the velvet ribbon and a row of narrow cream guipure edging.

The bodice, which fastens at one side of the front, is decidedly in the lead among the Parisian gowns, and almost any crossed-over effect is considered good style. The unlined cotton and silk blouse waists are made in this way, with groups of tucks running around or up and down. The frill which finishes the edge where the bodice fastens is of the same material, accented plaited, and edged with narrow lace. This is a favorite model for foulard and muslin gowns, and rows of lace insertion are set in across the front and pointing up the middle of the back, or around each armhole in a circle ending at the under-arm seams and forming a bolero effect. Three rows an inch wide are sufficient.

One very noticeable feature of dress this season is the hand work necessary to carry out the various modes of trimming. Tucks are set into all sorts of materials, and except in wash gowns, and sometimes there, the sewing is all done by hand. Pippings and milliner's folds, carefully blind stitched, trim skirts and waists, and tiny pipings of contrasting color are set in on the edges of horizontal tucks, bright red and green being used with a gray cashmere, and the bodice and sleeves both being tucked round,



Even the collar bands on new gowns are tucked, and whether the material is silk, velvet, or orange has nothing to do with the case; tucks we must have.

A pretty style which is conspicuous among the new thin gowns is the guimpe waist, which furnishes another opportunity for tucks. In dainty sheer lawn, with narrow lace insertions between the tucks, which, by the way, must run crosswise in the new guimpe, it is a desirable addition to an organdie or batiste gown cut out in pretty square or round shape at the neck. But these guimpes are to be worn with silk and crepe de chine bodices as well, and then they are made of white silk or mousseline de sole, and the neck of the bodice is finished round, with lace put on flat. A pretty material for the popular fancy waist, which still holds its own in fashion, is Liberty gauze, in Oriental colors and all-over, indescribable patterns. Narrow accented panels of the same material, edged with lace, are the trimming, with sometimes a wide fine cream net with rows of narrow



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light colors makes lively summer gowns and the daintiest little dancing frocks for children. Among the imported models in blouse bodices is one of yellow and red changeable silk. The

der being cleverly managed for revers, epaulettes, collar, and cuffs. Figured Liberty gauze forms the neat waist, which is tucked crosswise in groups of half-inch tucks, the lower one of

pouch front has a narrow box plait with insertion of cream lace on either side, and two edged frills of silk, "smocked" fully an inch on the inside edge. The silk is "smocked" in points on the shoulder and on the top of the sleeve, and the collar of draped silk has a lace-edged frill at the back. Another bodice of white lace and applique lace in patterns, varied by a silver stitch in black, has a collar and simulated bolero, made scarf fashion, of gray and white lace silk, with a finish of geranium red velvet rosettes and belt.



A novel and pretty bodice is made out of the soft silk bandana handkerchiefs, the plain bod-

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There are eggs hand-painted, eggs tied with ribbons and having graceful little flowers among the loops, silver eggs that open and are found to be filled with sweets, and egg-shaped baskets lined with liberty satins.

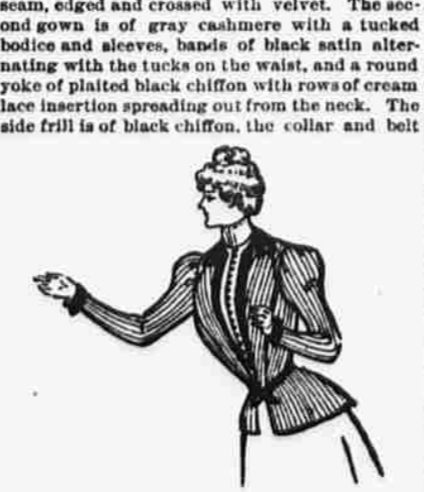
A pretty Easter novelty is a large egg of puffed satin. Upon the large end is the head of a doll with flaxen curls. The egg opens and is filled with hot-buns. It rests upon a round satin-covered foundation which conceals a music box.

Real eggs, with appropriate faces painted upon them, are dressed to represent demure Quakers, with broad-brimmed hats and frock coats; sober sweet-faced women, with cap and cape; old women, with brooms, ready to sweep the cobwebs from the sky; Little Red Riding Hood, with her basket of goodies, and many others. All these figures conceal boxes filled with the choicest of bonbons.

An unusual and elaborate novelty shows a market woman with her little stand laden with eggs in straw and baskets. A mischievous boy has upset one of the baskets, the eggs are rolling away from the stand, and the woman is in the act of reaching for the reach of the market woman's broom. The foundation for this affair is of tan suede. It opens and is a drawer filled with the choicest of bonbons.



each group being trimmed with narrow cream lace. The sleeves are shirred to the puff at the top, which has a group of tucks and lace. Black and white striped silk is very popular for the fancy bodice, and the model shown is trimmed with cream lace and steel buttons. Black velvet ribbon is also effectively used as a trimming, and a very pretty imported model of black and white stripe has white satin covered with cream lace all around. The lower portion of the bodice is set on as a part of it, but in the form of a deep corsage belt. The edge where the silk meets the satin is finished with two rows of black velvet ribbon. The bodice opens at one side where there is a frill of lace and the rows of ribbon, and the collar and narrow draped belt are of black velvet.



All the shades of brown, from darkest wood color to the palest fawn, are greatly favored for entire gowns, but there is invariably some combination of colors to brighten the effect; cerise, green, and the pink violet shades are especially popular. The first model shown is of black canvas, trimmed with graduated rows of black velvet ribbon. The bodice and sleeves are of Oriental foulard silk, and the bolero and epaulettes of canvas are edged around with black velvet ribbon. The jacket opens up the back as in front, showing the silk between, and a sailor knot of the soft silk, edged with lace, finishes the neck in front. This sort of effect at the neck is a feature of many of the new gowns, and the material is arranged to look like a stock collar, giving the knot the appearance of being tied fresh every time. Pointed pieces of the silk are set in the skirt of this gown, with side and front seam, edged and crossed with velvet. The second gown is of gray cashmere with a tucked bodice and sleeves, bands of black satin alternating with the tucks on the waist, and a round collar of plaited black chiffon with rows of cream lace insertion spreading out from the neck. The side frill is of black chiffon, the collar and belt

of mauve velvet, and the trimming on the skirt folds of cashmere. A green and white checked canvas gown is elaborately trimmed with knife-plaited frills of green silk and cream lace. The material back and front alike, embroidered with green. The latest novelty in cloth gowns is the draped skirt, caught up on one side to show a skirt of contrasting colors. Fawn and white are the colors in the model and brown and gold braid in the trimming. Another fawn cloth gown, with a sash, is trimmed with black and gold braid and shows an under bodice of fawn and black checked silk.

The Eton jacket is a great favorite for cloth gowns and it is in all possible shapes and styles of trimming. The newest cut is longer in front than at the back, where it is short enough to show the belt. The jackets are made with and without revers, fastened over on side, and are cut out in the neck like the boleros to show the under bodice. Another model for a black and white checked wool gown shows a white cloth vest, an inner vest of black satin, which also forms the belt, and a touch of orange velvet at the neck and wrists.

EASTER FAVORS.

Ingenious and Artistic Novelties That Are Based Upon the Egg.

The little girl who, when asked what Easter was, was not far wrong, judging by the signs she led, and upon her, and when they reached Walla Walla she was so broken in both health and spirits that she could go no farther. The woman's hospital for treatment, and Mr. McDonald went on tramp, she says that he intended to return in a few weeks and get her again, but that she had lived the last day of that sort of life. When she was able to leave the hospital she attended a Salvation Army meeting, and it interested her very much and after a week's constant attendance she was converted. She is now a member of the army. It was solely through her penitence and confession that her story was made known. What little she had of her former pleasures and her conversion had contained no hint of the truth.



For Neckwear.

Collars, Cuff Bands, Frills, Tucks, and Other Things Dear to the Feminine Heart.

Fashion in collar bands and their decoration still plays an important part in the finish of our costumes, and while they are not so elaborately trimmed as they were in the winter, a frill of soft, and above all the touch of white, is a positive necessity for the success of a fashionable gown. A short ruche, wider at the back than at the sides, appears on all the half dress gowns, and this is made of lace or net in any of the bright colors. Deep cream or white is the most becoming, and the net is doubled and plaited box plait, but all these ruches are less full than they were and not so wide, or double ruche of black net and an inner one of white lace is very effective on some gowns. These little frills are shown in the shops made of all sorts of materials, and are made into a band ready to fasten inside the collar.

Loops of ribbon are still used at the back of dress gowns, and the ribbon is made of twelve, and one pretty neck finish is two quarters of a yard length of four-inch black satin ribbon cut with slanting ends and plaited down the middle in a small double box plait, forming two little frills meeting in the back, and the lace, which begins narrowly in the sides, falls over the shoulders. The tucked collar bands are very pretty with simply the lace ruche in the edge, and the knot effect is another fancy this season which is very pretty on some gowns. Linen collars are still worn with shirt waists, but the stock collar of silk.

The royal Battenberg lace, which has gained so wide popularity since its first appearance a few years ago, is a product of the modern school of lacemaking that owes its development to American ingenuity. This American lace received its English name because the first pieces were perfected just at the time of the Battenberg nuptials. Originally it was heavy, in some cases massive, but at present many lighter varieties are made, though the genuine is always too heavy for any purpose besides table or altar decoration. It is in reality only the very fine laces carried out in more vigorous, bolder form, the braids and threads used in its manufacture being the largest used in lacemaking.

Lace makers in European countries are trained to the work from childhood, and receive wages on which the average American would stare. But the costly point and Honiton and the dainty Mechlin and Valenciennes can be produced only by these skilled workers. Besides, some of the threads in the very flimsy laces are so fine that they cannot be successfully manipulated except in a moist atmosphere, as is the case with Great Britain and France. And even in these countries some of the more exquisite pieces must be made in damp cellars, since only there can the proper degree of moisture be obtained. In dry climates these gossamer-like threads roughen and break at almost the slightest touch. The American modern lacemaker has so simple a basis and is so easy to learn that any woman of average skill may with little instruction make lace that is really beautiful. The border is substantial as they are beautiful.



The material for the manufacture of the Battenberg lace is neither numerous nor expensive. They are tracing cloth, leather or suede, and a narrow linen collar. The threads of proper texture, two or three sizes of needles, a good thimble, and a pair of fine, sharp scissors. The Battenberg lace is made in small sizes, the finest being used only for whipping corners or drawing edges into the outlines required. The patterns which are stamped on the tracing cloth, should be fastened when the lace is arranged to a foundation of leather or smooth wrapping paper, to give the necessary support. The true beauty of the work cannot be judged until it is laid out on a foundation of leather or smooth wrapping paper, to give the necessary support. As it is worked with the wrong side of the lace, the most magnificent specimens of royal Battenberg lace is the one that took a first prize at the World's Fair. It is about a yard and a half square, and has a center of royal Battenberg lace, and is in grape design with groups of buttons representing the clusters of grapes. The lace is made in small sizes, the finest being used only for whipping corners or drawing edges into the outlines required. The patterns which are stamped on the tracing cloth, should be fastened when the lace is arranged to a foundation of leather or smooth wrapping paper, to give the necessary support. The true beauty of the work cannot be judged until it is laid out on a foundation of leather or smooth wrapping paper, to give the necessary support.

A WOMAN IN TROUSERS.

Miss Christina Leontine Resumes Skirts After Five Years of Tramping.

WALLA WALLA, Wash., April 2.—Miss Christina Leontine, who has been tramping about the world for five years, has been wearing trousers for five years. Besides wearing trousers she has been very wicked, but now she is tired of both trousers and wickedness, and says that for the rest of her life she wants nothing better than to be a good woman of the old-fashioned sort.

For the last five years Miss Leontine has roamed all over the Northwest in masculine clothes, cowboy's clothes at that, wide-brimmed hats, spurs, high-heeled boots, and all, she did this in company with a man named McDonald, and they got their living during all that time by robbing mining and logging camps. Her home as a child was in Montana, in the Bitter Root valley, but as there was no prospect against them, she had a stepmother of the proverbial sort, and her father made her work in the fields. Among the hired hands on her father's farm was McDonald. Her work in the fields threw her some times into this man's company and to him she complained much of the hardships and drudgery of the work. He then persuaded her to run away with him, and she, supposing that he meant to run away and be married, consented to do so. But when they were on their way, he told her that he was not married, and that he was a tramping man. She then told him that she was not married, and that she was a tramping man. They then decided to stay in the mountains until they had saved up some money, and then they would go to the city and get married. But when they had saved up some money, they found that the man named McDonald was not the man they had thought he was. He was a tramping man, and he was not married. She then told him that she was not married, and that she was a tramping man. They then decided to stay in the mountains until they had saved up some money, and then they would go to the city and get married. But when they had saved up some money, they found that the man named McDonald was not the man they had thought he was. He was a tramping man, and he was not married. She then told him that she was not married, and that she was a tramping man. They then decided to stay in the mountains until they had saved up some money, and then they would go to the city and get married. 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